



A "Hexed" barn. Such interesting barns bearing colorful "hex" designs are found plentifully in the Pennsylvania Dutch country around Lancaster. Dutch farms can easily be recognized not only by the Hex, which is not necessarily their "trade mark", but by the well cultivated farmlands and neat farm steads, and barns are things of artistic as well as architectural beauty. (Foto Therese Myers)

a large trough surrounded with ice. While the butter is cooling, it is again stirred with long, wooden spoons. After it has been thoroughly cooled, part of it is poured into pint and quart-sized jars for the purchasers, and part of it is used for distribution. Each visitor is served with a sample consisting of a slice of bread, covered with "schmierkas" (cottage cheese) and topped with the lodwarick. This is the way the Pennsylvania Dutch like it best.

Apple-butter making on the farm usually takes place about three times during the season — as soon as the apples begin to ripen. Sometimes the activity is just family affair, but often it is carried on with the help of neighbors or others in the community. Usually someone in the community owns a cider press, or there is a community-owned press, and the families take turns at pressing the newly-ripened apples into juice and at helping each other in the preparation of the apple butter.

Although there are more modern ways of making "lodwarick", such as the steam-pressure method used for large-scale production, most of the Pennsylvania Dutch like the old-fashioned way better. They are convinced that the apple butter is not only tastier, but the apple butter parties are a good excuse for families and neighbors to get together and have fun along with their work.



Ojai Community Art Center

Through the special efforts of certain members, funds were raised to provide the Art Center's patio with permanent outdoor lighting and a new turnable in a movable record cabinet. Other improvements include new lighting for the dance hall and the installation of restaurant type coffee urns.

Art Center dancers are to exhibit nightly at the Lions Carnival over Labor Day weekend, besides participate in the parade.

Cupid has, also, been at work. Angela Seebek and Merle Burkholder have returned to Montalvo after their recent wedding in South Dakota.

Ed Nightingale



BOLIVIA, THE COUNTRY, ITS MUSIC AND DANCES

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A Bolivian Indian Maiden in her finery and a Torito (bull) dancer "With feathers in their hair."

Bolivian dances can be classified into 2 distinct types, those which contain Spanish traditions, and the other being the Quechua and Aymara Indian element. The music and dances from the valley regions are gay and rhythmically colorful, while in the highlands, they are bleak and sad. At carnival time, this sadness disguises itself as joy, but it is borrowed without any spontaneity.

Some of the typical dances performed are listed below. We have selected them as to type and character rather than just listing names.

1. BAILECITO — A type of hankerchief dance performed by 2 couples or a large group. Popular in Indian Areas of the country. Several versions exist, but the style of the dance remains constant.
2. CUECA, LA ZAMBA — Another type of hankerchief dance, the choreography for both these dances are basically the same. The difference occurs in the Tempo. The Cueca being the faster one. These dances are that of pursuit and flirtation, the hankerchief being the instrument of flirtation. Each movement of the hankerchief expresses the thoughts of the dancers as they move around, toward and away from each other. Another style of music in this group is "The Cuequita" (Little Cueca), the dance being basically the same as La Zamba & La Cueca, but the music being played different.
3. HUAINO. — A very important dance form found all over Bolivia. It contains many forms and variations. One such form being 2 dancers holding opposite ends of a hankerchief, or scarf. This couple is part of a large group which are dancing around a group of musicians, who are completely oblivious to the dancers. They will play for as long as they see fit, and then stop, when they are ready, they will start again, the dancers resuming. In the days before the Spanish conquest, "The Huaino" was a funeral dance of the Quechua Indians.
4. KALUYO — A dance which features the Shoe Tapping (Zapateo) of the Man, and the flirting (Zarandeo) of the Woman. It is also danced with Hankerchiefs, and shows characteristics of the Cueca.

5. MECAPAQUA — Named after the area it originated from, it combines figures and steps from the "Bailecito" & Cueca" groups. Many others fall into this classification, that is combining features from 1 group and another.

6. TROTE — The Trote is a group dance similar to the "Huaino", but with features that is reminiscent to the styles performed in Peru.

REGIONAL AND SPECIAL FOLK DANCES

A. SICURI — The dance of the CICURIS is performed by groups of 15 or more dancers. Brightly colored costumes highlight the affair. The Men wear elaborate hats covered with feathers or long straws which reach down to their feet. The leader of the dance wears a desiccated Condor Bird stretched out on his back. He has the wings of the Condor tied to his hands, and flaps them to imitate a flying bird.

B. PALA PALA — Another bird imitation dance, this time the Crow being the bird of honor. In this dance the dancers wear large shawls or ponchos with their hands stretched out wide, to imitate the flying motions.

C. TORTITO — A dance caricaturing a Bull Fight.

D. CARNAVAL DANCES — Not to be overlooked are these gay and tuneful dances which are performed at all carnivals and Fiestas. There is no specific Choreography, and in most cases the Time element is forgotten. Many figures can be compared to our own American Square Dances, and since it is a free style type, it is natural to expect that it will take on other forms as its intensity grows. This enhances the dance to everybody's liking.

NOTES ON FOLK MUSIC AND INSTRUMENTS

The instruments that comprise a typical Bolivian Dance Orchestra are:

- a — Charango — an instrument made from the Armadillo Shell.
- b — Quena — A reed flute containing many sizes and shapes.
- c — Sica — The Panpipes.
- d — Anata — The large version of the Quena.
- e — Caja — A small Drum.
- f — Bombo — A Large Drum.

The PANDILLA DE ANATAS is a group of musicians who play the Anatas, Charango & Bombo. Many valleys in the southern part of Bolivia has its own "Pandilla". During the holidays and Carnivals, they go through the village streets playing all sorts of dances in a gay and primitive mood.

The basic music form is the YARAVI, a melancholy song sung in slow tempos. Its text is elegiac in character and may take various forms. Every inn has a guitar player who sings Yaravis and Tristes, (Sad Songs). The Llanto, Estilo & Vidala are all other forms derived from Yaravis.

ADORATION — The Adoraciones are religious songs. They correspond to our Christmas Carols. They are always dedicated to the Child Jesus and are sung on Christmas Eve in front of the Traditional manger.

CACHARPAYA — The word comes from the Quenchua word, meaning to say good-bye. The name Cacharpaya is also given to the last round of a dance. This dance is not perfectly defined in form of musical standpoint. It is usually part of the festivities that close the Carnival Season, and may take the form of a Cueca, Bailecito or a Fox Trot.

TRISTE — Triste and Llanto are the Spanish name for the Yaravi. Like it they are love songs, having no definite form. Its rhythmic patterns vary and the text frequently combines indigenous and Spanish Words.



ANATA (large reed flutes) players at a Bolivian folk dance festival. For the article on Bolivian dances and the pictures we are grateful to Stu and Ronnie Lipner and the Bolivian Consulate who supplied Stu with the pictures.

Supplement Notes

The majority of Bolivian Dances do not derive their name from the rhythmical or musical structure or from the specific character of their Choreography. They are named for the locality in which they are danced, the religious celebration to which they are dedicated, or any other source completely foreign. Different names may designate dances similar in form, or the same name may be used for two different dances.

Bolivia is a land of lush beauty and a land of barren grandeur. Small in population, it had two capitals, it has a lake that is higher than most mountains, and women dressed in the costumes of 300 years old.

Lake Titicaca, at an altitude of more than 12,000 feet, is the highest navigable body of water in the world. Boats built of bundles of Totora reeds, called balsas, have been used in these waters for thousands of years and contrast strangely with modern steamships that ply the waters of the lake.

The Indians dress in picturesque costumes of riotous hues. Wearing light tan derbies on their heads at all times, the women are clothed in bright wool mantas, fastened with a huge pin over their shoulders for warmth, with usually another manta over this, draped to hold the baby, papoose fashion, and under a heavy circular skirt, four or five varicolored petticoats. From their ears dangle immense hoops of silver and gold. The men are dressed in ponchos worn over short, homespun pants, while on their heads they wear woven, rainbow hued, helmet shaped caps with earflaps. They either go barefoot or wear crude sandals, usually fashioned of raw leather.

The majority of the Bolivian Indians belong either to the cheerful Quechua or the rather sad and silent Aymara group. There are others, still savage, aborigines in the eastern part of the country, who bear no kinship to either of these two peoples.

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